

JUNE 1960 VOL. XIII NO. 6



Art Education

JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

STUDIES in ART EDUCATION

A JOURNAL OF ISSUES AND RESEARCH IN ART EDUCATION

Spring Issue Includes—

THE NATURE OF CREATIVITY
Harold H. Anderson

CREATIVE INTELLIGENCE
Viktor Lowenfeld

ROLE OF THE ARTS IN EDUCATION
Lawrence K. Frank

RELATIONSHIP OF ART EXPERIENCE
TO CONFORMITY
Harlan E. Hoffa

INTELLIGENCE AND ART ABILITY
Kenneth M. Lansing

and other articles by Jerome J. Hausman, Weller
Embler, d'Arcy Hayman, Emanuel Hammer, John
S. Keel

EDITOR: Jerome J. Hausman, Director
School of Fine and Applied Arts
Ohio State University
Columbus 10, Ohio

Issued Two Times a Year—Fall and Spring

Subscription \$3.00

Single Copy \$1.75

PUBLISHED BY:

THE NATIONAL ART EDUCATION ASSOCIATION
1201 SIXTEENTH STREET, N.W.
WASHINGTON 6, D.C.

Art Education

JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION
A Department of The National Education Association, 1201 Sixteenth St., N.W., Washington 6, D.C.

EDITOR

Ralph G. Beelke
N.A.E.A.
1201 16th St., N.W.
Washington 6, D.C.

ASSOCIATE EDITORS

ELEMENTARY EDUCATION

Kenneth Lansing
*Dept., Art Education
University of Illinois
Urbana, Illinois*

SECONDARY EDUCATION

Leven Leatherbury
*Super., Art Education
San Diego Public Schools
San Diego, California*

ADULT EDUCATION

Burton Wasserman
*157 Center Lane
Levittown, L.I., New York*

COLLEGE TEACHERS

Harry Guillaume
*Head, Dept. of Art
Iowa State Teachers College
Cedar Falls, Iowa*



Manuscripts are welcome at all times and may be submitted to the Associate Editors for special interest areas or to the editorial office at 1201 16th St., N.W., Washington 6, D.C.

MAY 1960

VOL. 13, NO. 5

IN THIS ISSUE

INDUSTRIAL ARTS IN THE ELEMENTARY SCHOOL	4
Heber A. Sotzin	
PHOTOGRAPHY AS ART	7
Jacob Deschin	
THE GOALS AHEAD	11
Italo L. deFrancesco	

SPECIAL FEATURES

PERIODICALS IN REVIEW	13
Alfred P. Maurice	
MIAMI, 1961—A PROFESSIONAL EXPERIENCE FOR ART TEACHERS	14
NEWS IN EDUCATION	18
ADVERTISERS INDEX	22

Cover: "Photomontage: The Eternal Feminine." About 1925. Laszlo Moholy-Nagy (Hungarian, 1895-1946) Museum of Modern Art Exhibition, "Toward the 'New' Museum."

Published nine times a year: October, November, December, January, February, March, April, May and June by THE NATIONAL ART EDUCATION ASSOCIATION. Subscription to non-members \$3.00 a year. Entered as Second Class Matter, February 14, 1948, at the Post Office, Kutztown, Pennsylvania, under Act of March 3, 1879. Acceptance for mailing at the special postage rate stated in Section 132,122, Postal Manual, January 6, 1959.

Membership in the N.A.E.A. is obtained through joining the Regional Organization. Information concerning membership may be secured from the Executive Secretary.

Opinions expressed in signed articles are those of the writers and not necessarily those of the N.A.E.A.

INDUSTRIAL ARTS *in the* ELEMENTARY SCHOOL.

The importance of industrial arts activities on the elementary level has long been recognized by industrial arts teachers, but until recent years most of the offerings have been on the secondary school level. Today, the industrial arts teacher finds himself challenged as never before in his specialty of education. Among the reasons most prevalent are (1) the new technology which has developed so rapidly since World War II, (2) the increased school population, (3) new industrial processes and materials, (4) the interdependence of producer and consumer, and (5) the necessity for an intelligent understanding of, at least, the major aspects of the atomic age and outer space. All of these and many more problems challenge the industrial arts teacher; if industrial arts activities are to play a role in general education from the kindergarten to the university.

It is evident from only casual observation that elementary teachers and school administrators, as a whole, lack understanding of the purpose of industrial arts and the experiences children may acquire through these activities to make the curriculum more purposeful and meaningful.

Briefly, industrial arts for elementary pupils should involve experiences consisting of study, observation, experimentation, tools, materials, and processes whereby raw materials are changed into useful products for man's progress, comfort and enjoyment. This requires a study of the source of raw material, its history, its geography, its fabrication and uses. The experiences which accrue are both manual and intellectual.

In previous years, when our nation was largely rural, children acquired manual skills and a knowledge of material things in the home and on the farm. This is no longer true. Children's experiences are largely vicarious. A child's experiences are usually related to the finished product. Much of the construction today is of the assembly and "do-it-yourself" type. The majority of our products are "ready made." Food is a good example—ready made cakes, pies, ice cream, meat products, etc. Thus our children are denied many rich experiences and fail to grasp the struggle, the romance, the progress man has made to achieve his current status. Industrial Arts, as a content subject of the elementary curriculum, gives the child a better understanding of man's struggle through the ages and gives him a more intelligent approach to current social and economic problems. Furthermore, on the elementary level no differentiation should be

made between boys and girls relative to industrial arts opportunities and experiences, as both are consumers of industrial products.

The major purposes of the industrial arts activities on the elementary level may be stated as follows:

1. To assist the child to understand the world in which he lives.
2. To give an insight into the past and man's struggle to attain his present position.
3. The source and supply of raw materials and the changes necessary for converting them into useful products.
4. To give experiences with tools, industrial processes and construction.
5. To afford an opportunity to express one's self with concrete materials and in a variety of media.
6. To have an opportunity to plan a purposeful project, carry it through to completion and evaluate it.

*Industrial Arts in the Elementary School*¹— *The California Viewpoint and Plan* *Kindergarten Through Grade Six*

Industrial arts is an integral phase of the total program of education offered by elementary schools, for it is designed to further all the programs' objectives and to enrich the experiences pupils have in attaining the objectives. Well-planned industrial arts activities in the elementary schools, kindergarten through grade six, provide rich opportunities for pupils (1) to acquire knowledge of materials and of industrial processes; (2) to learn how to project their ideas through plans and how to use plans in completing projects; (3) to develop habits of using tools correctly and safely; (4) to become increasingly proficient workers as individuals and as members of their groups; and (5) to develop wholesome attitudes.

Industrial arts activities in the elementary schools place emphasis upon the planning and construction that is required in meeting needs that arise as pupils participate in social studies and science. Instruction is carried forward so as to strengthen pupils' interest in attaining their objectives. This is, in part, accomplished by making it possible for pupils to enjoy the satisfaction of actually producing certain of the ob-

¹California State Dept. of Education—Revised Edition 1958
Industrial Arts Education in California.

jects which they have previously only been able to visualize. In doing the required work the pupils make practical use of certain skills they have acquired in other phases of the instructional program, acquire new skills, sharpen their ability to visualize, and in many other ways become increasingly proficient as individuals and as members of the groups to which they belong.

The classroom teacher has responsibility for conducting the elementary school industrial arts program. In assuming this responsibility, the teacher must always take pupils' interest, needs, and abilities into consideration. The teacher must then make such provisions in the program as are required by the differences that exist. These provisions will be designed to meet both individual and group requirements.

Industrial arts activities will do the following:

Strengthen pupils understanding of social studies and science.

Enrich pupils experiences.

Encourage further study and new interests.

Create opportunity for functional use of language and arithmetic skills.

Provide opportunities for pupils to develop physical co-ordination and wholesome emotional and social growth.

Promote the safe use of tools and develop a desirable attitude toward safety in the school and home.

Offer wholesome outlets for creating and making objects.

Bring about an appreciation of the dignity of labor and the skill involved in craftsmanship.

Provide opportunities to work co-operatively.

The ability to use materials well, to create with his hands, and to achieve success gives to the child a feeling of satisfaction that he may never experience in other phases of the instructional program. The personal satisfaction of work done to the best of his ability and evaluated carefully often leads to the improvement of the general work habits and standards of the individual.

Industrial Arts—Kindergarten and Grades One and Two

Children's experiences in the area of the industrial arts begin when their awareness of the physical environment begins to develop. This usually occurs early in their lives, for both their comforts and discomforts are generally caused by their environments.

The every-day manipulative experience of the small child form a foundation on which the primary teacher introduces manipulative experiences that are planned to help the child understand the world in which he



2nd Grade—Construction Project—San Jose, Calif. Schools

lives. The strong individualistic tendencies of the preschool child are modified by working and sharing with other children.

The teacher plans so that the children have time for industrial arts experiences, provides for children to share activities involving industrial processes, maintains a functional work area, and helps children learn how to use tools and equipment safely and correctly.

Safe practices are stressed in activities such as the following: clamping wood to a sawhorse, using and storing tools, keeping hands away from the cutting edges of tools, keeping the work area clean, carrying tools and materials, starting saw cuts with a safety block, and keeping tools in a safe place such as under sawhorse during construction activity.

Emphasis is placed on the importance of sharing ideas and equipment in activities of the type that follow: solving problems; planning and working with a purpose; contributing through participation in group projects; giving and accepting suggestions; thinking before doing; being self-critical; working with others as helper and leader; and cleaning up and storing tools; materials, and projects. The teacher stresses the wise use of time and materials; builds concepts of good workmanship; plans experiences that satisfy children's desire to create and manipulate tools and materials; provides applications for simple measurements; develops understanding of the importance of specialized workers in the community; and clarifies concepts of home, school, and community through industrial arts experiences.

The teacher motivates children by showing related illustrations which include slides and motion pictures, reading stories, directing children's observations of objects, providing a work area with necessary tools and materials, asking appropriate questions about experiences, drawing on children's personal interests, and showing appreciation for children's efforts.

Industrial Arts—Grades Three and Four

Industrial Arts experiences in the middle grades gradually develop children's skills and knowledge and stress the importance of working together. Children at this grade level begin to establish logical patterns of thinking, accept increasing responsibilities, learn and use social skills with increasing proficiency, expect and accept reasonable appraisal of their work, demonstrate a deepening of interests, and develop standards of workmanship commensurate with their abilities. Industrial arts experiences and understandings at this level are more meaningful when obtained through participation in the activities of a lifelike environment.

The teacher plans industrial arts activities to provide learning experiences that meet individual needs and help individuals to clarify concepts. Through participation in the activities, children learn how to use tools and equipment safely and correctly.

Safe practices are stressed in activities such as using and storing tools, carrying tools and materials, using files, and cutting materials.

Emphasis is placed on the importance of sharing ideas and equipment; solving problems; working with a purpose; giving and accepting suggestions; being self-critical; working with others as helper and leader; thinking before doing; planning and working to a purpose with each child utilizing his maximum ability; contributing to the welfare of the group; evaluating individual and group effort; cleaning up and storing tools, materials, and projects. The teacher encourages children to recognize their interests, abilities, and limitations; develops an awareness of beauty and form as expressed in nature and man-made objects; and suggests industrial arts activities that create interest in exploring areas of science, solving problems in arithmetic, making simple research studies, using the language arts, and understanding the importance of industrial practices in our democracy.

The teacher develops understanding of how new products affect society; stresses the wise use of time and materials; stimulates understandings of cause and effect, social interdependence, and the dignity of labor; stresses a use of skills and resources; introduces situations requiring the practice of good citizenship skills; provides industrial arts experiences that will interpret the growth and development of the community in which the pupils live.

Industrial Arts—Grades Five and Six

Children at this grade level give evidence of increased interest in participating in crafts, setting personal goals, making plans, and obtaining group approval. They show ability to generalize, to think critically, and to work with the group on projects which require co-operative thought and action. At this

level the teacher and the class may need to construct articles for purpose other than for furthering social studies, science, or other subject areas. For example, articles may be made for Mother's Day, Father's Day, Christmas, and for other special purposes.

The teacher, in order to develop learning experiences, plans and provides time for industrial arts experiences that meet individuals' needs and help them to clarify certain concepts, provides activities related to industrial processes, provides a functional work area, and provides opportunities for children to become increasingly proficient in using tools and equipment.

Safe practices are stressed in activities such as using and storing tools, carrying tools and materials, working together in groups, and using finishing materials.

An emphasis is placed on the importance of planning and working to a purpose with maximum ability; contributing to the welfare of the group; evaluating individual and group efforts; and cleaning up and storing tools, materials, and projects. The teacher emphasizes the conservation of resources in relation to the present and future economy of our nation; suggests industrial arts experiences that create interest in exploring areas of science, solving problems in arithmetic, making simple research studies, using the language arts, adopting leisure-time activities, and contributing to class and school welfare; encourages the development of a sense of pride in individual accomplishment; clarifies concepts of job needs in industry; builds understanding of the importance of having people perform work for which they are suited.

The teacher provides opportunities for pupils to participate in industrial arts activities in which they can meet their immediate intellectual, social, and emotional needs; develop awareness of utility and design; develop understanding of the efficiency of industrial practices and production; use initiative, experiment, and express creativeness; and develop appreciation of modern technology through use of new materials and processes. The teacher evaluates the accomplishment of the pupils in meeting their needs through industrial arts activities and provides industrial arts experiences that will help to interpret our nation and the importance of our neighbors in the Western Hemisphere.

Heber A. Sotzin is Head, Department of Industrial Arts, San Jose State College, San Jose, California

NAEA 6th Biennial Conference
Miami Beach, Florida
April 11-15, 1961

JACOB DESCHIN

PHOTOGRAPHY AS ART

As the pros and cons whether photography may be truly called an art dart back and forth across the decades since Daguerre, the conviction is steadily growing, though with exceeding slowness in some quarters, that photography is undoubtedly an art, but only when the photographer is an artist. And is not this true of any of the media conventionally accepted as art?

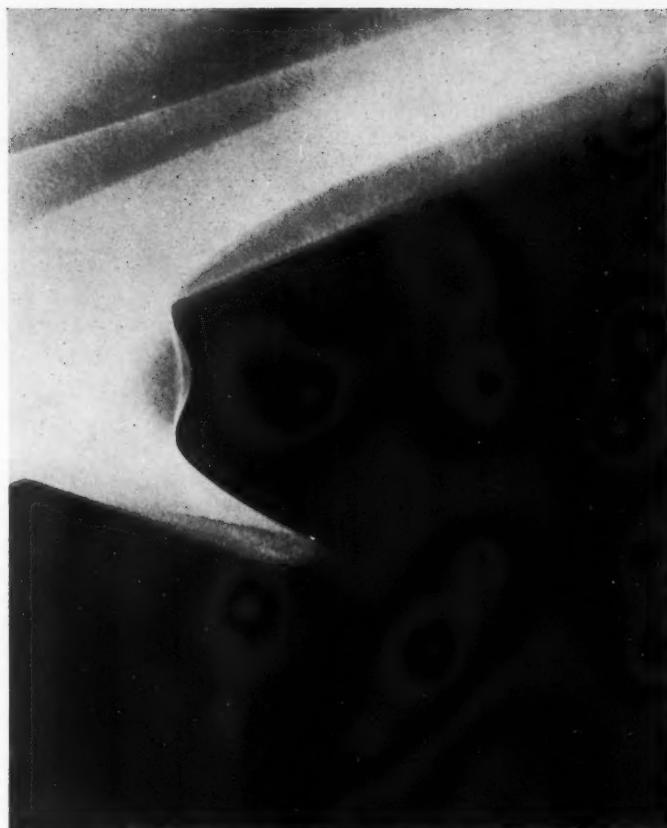
In the same sense that we call a man an artist (as distinguished, of course, from the routine use of the term to designate anyone who uses pen, pencil, brush, or other tool, to delineate or amend an image of any sort) who is sufficiently endowed with imaginative and creative gifts to produce what is generally agreed to be a work of art, so too in the case of the artist-photographer.

What is an artist? An individual of uncommon sensibility, one responsive to the nuances of mood, substance and situation he encounters in the world around him, one who penetrates surface appearances and values to the meanings that lie below and even beyond the subject itself. Because he has a developed sense of awareness, things are not merely things, but become revelations of experience, thought, felt and

observed, and finally communicated as a personal discovery to anyone who cares to look appreciatively at the result.

I submit that a photographer endowed with similar artistic instinct and ability can produce photographs on the same level. Incidentally, I insist, despite prevailing opinions to the contrary, that such qualities can be developed (to a degree) given the congenial atmosphere of a teacher-student relationship in which both share cooperatively in the growing process, the teacher in a sympathetic attempt to call forth whatever latent talent he may perceive in the student, the latter in trying to keep his mind open to the new world being opened up to him.

In the numerous, usually dead-end, panel discussions on the status of photography as an art, the familiar distinction is made that photography is mechanical because a mechanical instrument is the medium involved. This ignores entirely the fact that back of the instrument, the camera, is a human intelligence, reacting, like the artist's, to the subject material at hand. The physical result is different, of course, but the depth of perceptivity need not be. Painter and photographer may actually say the same



"ABSTRACTION NO. 4, about 1945-48. Lotte Jacobi (American)
Museum of Modern Art Exhibition "Toward The 'New' Museum"



THE MAGAZINE SELLER, Ludgate Circus, London, 1893-96—Paul Martin (English 1864-1942)

thing, each in a way conditioned by the medium in which he works. Or they may say different things, one as profound as the other. Because of the characteristics of the medium involved, one may even make a statement not possible to the other.

By the strictures of the idiom in which he works, the photographer must exercise the element of selection far more specifically than the painter. He cannot recall from memory, as the painter can, a particular lighting, subject angle, a gesture, movement, expression, a desirable disposition of subject elements. They must be present in front of his camera. Thus, if the lighting is not right, he comes back when it is; if the mood is not appropriate, he waits for a change; if the situation lacks significance, he waits until something happens to give it depth and meaning. Like the painter, he selects, and the result is judged, by himself as well as by others, by the quality of thought and feeling revealed in that selection.

Photography is unique as an art medium. It is neither comparable to or competitive with painting, drawing or any other image-making technique. An optical-chemical method of producing pictures by the agency of light impinging on a silver emulsion, the photograph is a product of subject choice (representing the artist's visual experience), exposure of film to light by mechanically controlled devices, and the optical-chemical processing of the result into the final picture.

One of the strongest proofs, if proof be needed, that photography can inspire, and implement, artistic

impulses, where such are present, is that in countless instances persons engaged in the arts of painting, drawing, etc. have turned to photography as a second, if not a substitute medium of expression. In most cases the convert has found in the new medium a completely fresh approach to communicating his visual experience, not necessarily "better" than he could, say as a painter, but in a way perhaps more appropriate to the material in question.

Photography's status as an art, long accepted on this level in many quarters, recently received further, and rather spectacular assurance, in the somewhat ambitious "Photography in the Fine Arts" project founded and directed by Ivan Dmitri, pseudonym of a well known and successful photographer, whose real name is Levon West, originally an etcher.

The project made its debut as an exhibition at the Metropolitan Museum of Art. Eighty-five photographs, black-and-white and color, selected by a glittering jury of fifteen eminent personalities involved in or otherwise associated with the arts, as well as a few from the world of photography, including Edward Steichen, were hung. James J. Rorimer, the Metropolitan's director, was the jury chairman.

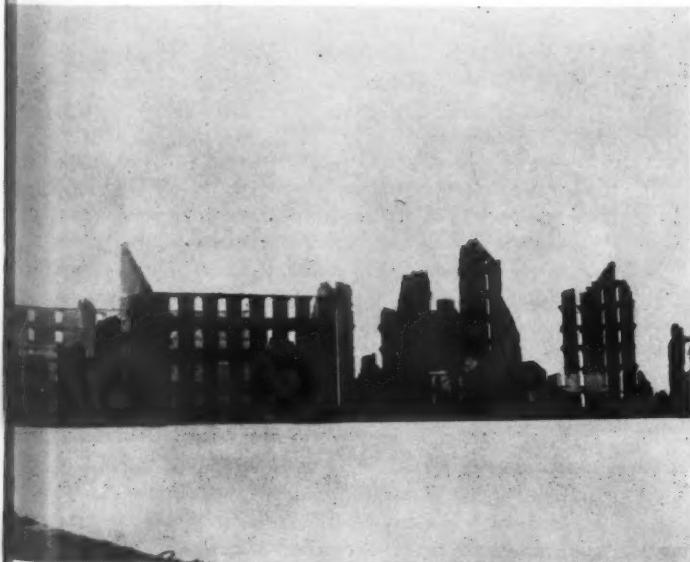
The show was the opening gun in a national campaign to promote photography as a fine art worthy of a place on museum walls along with the other arts. Two duplicate sets of the show were made up and offered to museums throughout the country. About a dozen or so had booked the exhibition up to this writing. The Metropolitan will have a second such



WHITE ANGEL BREADLINE, San Francisco, 1933
Dorothea Lange (American, born 1895)



JAVANESE BOY PLAYING WITH MARGIE
Gotthard Schuh (Swiss, born about 1907)



Mathew B. Brady (American, 1823-1896)
RUINS OF RICHMOND. 1865



Margaret Bourke-White, (Life) American
born 1904
EXODUS, PAKISTAN, 1947

display next year, and if all goes well, the event will be an annual affair.

Gratifying as it is, this recognition is more of a dramatic gesture than a unique attitude toward the medium. Both the Metropolitan and the Museum of Modern Art have been showing photographs since the Twenties, at the latter first under Beaumont Newhall, now director of George Eastman House, the Rochester museum of photography, since 1947 under Edward Steichen, creator of the remarkable "The Family of Man" that has been seen in thirty-seven countries by seven million persons.

Other museums throughout the country also have been long aware of photographic art—the Art Institute in Chicago, and museums in Portland (Ore.), Seattle, San Francisco, Milwaukee, Baltimore, and elsewhere. Private galleries occasionally open their doors to photography, and small galleries devoted to the medium are announced with increasing frequency. Moreover, the medium has its collectors, as in the other arts, who add fine photographs, and hang them in their homes, in the same spirit as they purchase drawings, paintings and other works of art.

Although educational facilities are available in the greatest numbers for those interested in the photo-journalistic and commercial phases of photography, schools, university departments, and classes by independent instructors for the artistically-minded are being made available in increasing numbers. Among

those who are especially active in teaching photography on this level are the California School of Fine Arts in San Francisco, the Art Center in Los Angeles, the Institute of Design in Chicago, the Rochester Institute of Technology, Ohio University in Athens, Ohio, Indiana University in Bloomington, Ind., Pratt Institute, Brooklyn, N. Y., the Philadelphia School of Art, and others. In some schools, students of photography may even elect the subject as a major toward a bachelor's and a master's degree.

As the evidence accumulates that photography is and always has been, in the hands of artists, as true an art as any, perhaps the day will come when photography will finally win the universal recognition that it deserves.

Jacob Deschin is Photography Editor of The New York Sunday Times, columnist for Popular Photography, and author of eighteen books on various aspects of photography for the amateur. He has been writing exclusively in the field since 1935, and at one time was Photography Editor of Scientific American. During World War II he was with the Photographic Branch of the United States Air Force at Wright Field. A New York University graduate, his background includes work with The Hartford (Conn.) Courant, later with the New York News Bureau of The Christian Science Monitor. He is a Fellow of both the Royal Photographic Society of Great Britain and of the Photographic Society of America.

THE GOALS AHEAD

At this point in the inaugural ceremony, it is expected of the newly invested president that he deliver an original, rhetorically-rich address, and with all the brilliance at his command, disclose the plans, the hopes, and even the dreams he holds for the future of the institution which it is his dubious fortune to head.

The excitement and the color of the occasion are sufficient to tempt even a self-effacing individual to venture into speculation, or what is even more dangerous, into prophesy. But, the tenor of the times in which we live, and the seriousness of the problems of higher education in America, and more pertinently for us, in Pennsylvania, are sobering factors. These factors rather call to mind Pavlov's admonition and legacy to a select group of his students. He said to them: "If you really wish to devote your life to science, remember three things: gradualness, modesty, and passion."

A reading of the history of this institution discloses that a sense of gradualness has permeated its 93 years of service. The road from The Maxatawny Seminary of 1865 to the Teachers College of today is an amazing parallel to the growth, the changes in philosophy, the evolution of teacher education, and the transformation of the curriculum, both in Pennsylvania and in the nation.

The same span of years also records the innate modesty and profound sense of vocation of the administrators and teachers who have preceded us. Predominantly of Germanic descent, they were embued with a quasi-religious respect for thoroughness and a stern belief in the necessity of developing, among other things, the moral sensitivity of those who aspired to lead the youth of their day. With a firmness amounting to passion, they pursued the prevalent goals of education as evidences of their faith in the American dream.

If, therefore, we are able to steer our course of action between the three pillars of successful human experience to which reference was made a moment ago, we shall perhaps ensure for Kutztown State

ITALO deFRANCESCO is President, Kutztown State College, Kutztown, Pa. "The Goals Ahead" is the address given on the occasion of his inauguration on November 21, 1959. Dr. deFrancesco was formerly Director of Art Education at Kutztown. He was the first Secretary-treasurer of NAEA and was selected "Art Educator of the Year" by the Association in 1959.

Teachers College a future to match its distinguished past. Even more, we may be counted as worthy partners in the continuing growth of the college with full awareness of the changing scope of higher education, to the end that the college may serve with new adequacy, the youth of the Commonwealth.

The Debate in Education

The recent debate over the effectiveness of American education, and higher education particularly, has delineated the general design upon which our edifice must be restructured if we are to meet with any degree of success the contemporary challenges at home, and the threats which confront us abroad.

We shall not review the idiosyncrasies, the emotionalism and the partisan tendencies of the debate. All in all, it has been salutary, and, fortunately, has captured the interest of all citizens.

What seems more pertinent on this occasion is what the debate has brought to light regarding the education of teachers. The reform to which we have been led, indicates that the first imperative is greater competence in the area of subject matter; in addition, we need to provide larger opportunities for the gifted, expect superior performance from students and faculty, make wiser use of facilities, and a wider application of contemporary methods and tools of instruction. All this implies that we must educate teachers on a broad basis and at the same time seek new depth.

But, it has also been inferred that a liberal arts approach to teacher education may be the answer, and across the nation teachers colleges have been translated into state colleges, often as multi-purpose institutions. We do not question these suggestions, nor do we ask for a clear-cut definition of what a liberal arts curriculum truly is. Instead, we propose that if the meaning of liberal education is equated with the ideal of a well-educated man, then indeed, the teacher should be that man.

When the obligations of a teacher are examined, the first and most significant, is his obligation to know. He must know subject matter, he must understand the basic laws of human growth and development; he must be more than conversant with and understand the function of science; he must have a grasp of history, particularly of those currents which reflect the aspirations, the struggles and the achievements of mankind; he must know the major philosophies which form the basis of Eastern and Western thought; he must be, at least, bilingual; and, not least, he must be acquainted with the essence and



Dr. Charles Boehm, Supt. of Public Instruction, State of Pennsylvania and Dr. deFrancesco.

exercise of aesthetic judgment. If this is an accurate picture of a well-qualified teacher for our day, regardless of the name, and regardless of the function which state-wide planning may assign to this college, one fact is clear—the college must build upon and hold tenaciously to its historic dedication to academic thoroughness.

To attain such a lofty goal, it is obvious that the totality of the problem must be faced and shared by faculty, students, trustees, and administrators. Mundane matters such as finances, physical facilities, proper equipment, personnel, and auxiliary services, cannot be minimized since they are the necessary vehicles of our enterprise. But, undue stress upon them may well obscure our true aims. It was Kant, I believe, who sharply queried the materials of his own eighteenth century by saying: "Gentlemen, you have reduced the mind to matter, but do you realize that you know matter only through the mind?"

The cultivation of the mind is the chief business of the college, and it is upon this concern that major stress must be placed.

However, in our country, we have also come to recognize that a liberal education is not necessarily antagonistic to one's vocational intentions but, rather, that they complement one another. It seems proper, therefore, to suggest that if the function of the state teachers college or of the state college continues to be one of emphasis on teacher education, the professional aspects of total preparation may have to be improved, but surely they cannot be ignored. *Teachers are not*

prepared incidentally; instead, they must be oriented to their calling with a purpose and a fervor to equal the demands of the day. To do less is to prejudice the national welfare and to mock the very excellence to which much lip service has been given.

The Pursuit of Excellence

Regarding the pursuit of excellence, what is it, and what shall we seek through it? Obviously, it is not the acquisition of more and more facts, data, and processes, unrelated and devoid of context. Alfred North Whitehead warned against such tendency, apparent even in his day. His warning was to the effect that: "*Education with inert ideas is not only useless; it is above all harmful.*" Indeed, if as critics have pointed out, education has failed our society, it is precisely on this score. For too long, teachers and students have been working with and upon inert ideas. This is not to deny the worthwhileness of pure research nor to deny the virtue of knowledge for its own sake. What is implied here is that college men and women ought to learn, and that teachers ought to teach, reflectively. At several institutions, notably at the University of Kansas, a decade of experimentation has been given to guiding students to approach learning and teaching in this manner.

For a moment, I shall use, interchangeably, the terms reflective thinking, reflective learning, and reflective teaching, because the cerebration involved in each is identical, and because, ultimately, each must culminate in individuality and originality of action. To illustrate the idea, let me refer to the extended studies of J. P. Guilford and associates of the University of Southern California. Under contract from the United States Navy, Guilford set himself to the task of determining what intellectual factors combine to produce reflective thinkers. He succeeded in isolating eight factors which, under the circumstances, can only be enumerated today, but which may convey some meaning to us with respect to excellence. The factors leading to effective thinking are these: (1) *identification of problems*, in the situation, in the experiment, in the historical setting, in the literary work, and so forth; (2) *fluidity of ideas*, in relation to the situation or condition, or experiment; (3) *flexibility*, in the handling of data, use of formulae, use of tools, and processes; (4) *originality*, with respect to possible interpretations, interpolations, manipulation and use of data; (5) *the habit of analysis*, the pulling apart, the conscious examination of essential facets in situations, events, scientific processes, or sociological conditions; (6) *the habit of synthesis*, the shifting of facts and ideas to discover new concepts, to see extensions, and to arrive at generalizations; (7) *the habit of redefining*—especially after analysis, to affirm, to

Continued on page 16

Periodicals In Review

The local chapter of the SPA (Society for Preservation of Aardvarks) met last week to map its annual fund-raising campaign. Faced with the responsibility of informing the public of the impending assault on their purses, the chairman of the public relations committee approached the local printer for an estimate of the cost of posters. Faced with the cost of printing posters, the chairman of the public relations committee retreated from the local printer and met with his committee to decide on an alternate method of securing posters. Just when "Ads for Aardvarks" seemed out of reach of our benevolent group, inspiration struck. The SPA would kill two birds, and save the aardvark, with one ten dollar bill. They would sponsor a poster contest in the local schools and would award the winning pupil a crisp ten dollar bill.

Of course art teachers will not know of what I speak, since this situation surely never arises in public schools elsewhere. But acting on the supposition that it ever should, art teachers will be forewarned by reading the March issue of *School Arts*. This issue is devoted to the question of contests and competitions. Four articles by D. Kenneth Winebrenner, Arthur R. Young, Robert E. Haberer and John Hill, and John A. Michael discuss the case for and against such fol de rol and come out quite definitely against. In the process, arguments are presented which harassed teachers may find useful in fending off the well-intentioned disrupters of a coherent and organized art program.

In the same issue is an article by d'Arcy Hayman in which she discusses her trip to the U.S.S.R. in spring of last year. She reports talks with various officials in the Russian hierarchy of art and art education including directors and staff heads of the Research Institute of Art Education in Moscow. She reports questions she asked of the former and their answers but, unfortunately, does not reveal what the questions were which they asked of her.

The March 28th issue of *Life* magazine carries a 12-page article with 23 photographs describing the sub rosa activities of some Russian artists who are or have been working experimentally. This is the first evidence published to indicate that such work is going on. The work has an admittedly dated look but is amazing in view of the lack of opportunity for these artists to gain access to contemporary western work in the original or in reproduction.

The latest in American work is featured in the latest issue of *Art in America* which is the annual "new talent" issue. This feature is something to be looked forward to each year as the choices, while not usually featuring startling innovations, are quite indicative of what is currently popular. The reproduction of Al Jensen's painting which serves as a cover design is a most interesting example of what can only be called romantic-geometric abstraction—a seeming contradiction in terminology, I agree, but a look at the cover will show the justice of the term.

An excellent and well-illustrated article on masks of various times and cultures may be seen in the January issue of *Canadian Art*. The article "Face-makers/Formgivers" by Theodore Allen Heinrich reviews the exhibit "Masks: The Many Faces of Man" at the Royal Ontario Museum. Besides an interesting discussion of the mask as a work of art and as an object of function, the photographs serve as a source of inspiration for new directions in maskmaking in art courses.

Also included in this issue is an illustrated article on "Eskimo Graphic Art" by James Houston. While I was familiar with the carvings of the Cape Dorset Eskimos which have been extensively publicized, this is the first account I have seen of their graphic work, many examples of which are reproduced in color and black and white. The prints, made with sealskin stencils and rubbings from stonecuts, have the same simplicity and directness of form which characterize the carvings. It is good to find the art of a primitive people encouraged and yet not debased. Thanks for this go to the Canadian Government which seems to have much more consideration for its remaining aborigines than we do.

While on the subject of government encouragement and support for art, a two part article on "London County Council as Patron of Art" by G. S. Sandilands in the January and February issues of *Studio* must be mentioned. Here is a governmental body which patronizes the arts in a three part program. First, by showing works of art which are in their possession; second, by organizing exhibitions of work by living artists; and third, by commissioning works by artists themselves. I hope that more is published on the work of this group as it could well be studied by governmental groups in this country.



Miami Beach

Three years ago plans were begun for the 1961 Conference of the National Art Education Association. The Planning Committee was unanimous in its belief that NAEA members wanted a conference that centered on quality in teaching. Several goals were set for the biennial meeting: (1) to form a program that would give the greatest number of members an opportunity to participate; (2) to seek speakers, resource people and program content with provocative, fresh, yet pertinent ideas; (3) to provide opportunities for identifying significant trends and practices that contribute to quality in teaching; (4) to set the stage in one of America's most exciting cities for exploring some new venture areas for art in the school; and (5) to experiment with some new, intensified kinds of conference activities. "ART EDUCATION: THE QUALITY IN TEACHING" was chosen as the theme which seemed to fit the kind of a program the Committee had envisioned. This theme seems to have captured the imagination of art educators from the moment it became known.

While the Conference is more than seven months away, the framework for an exciting meeting has been completed. The weekend before the meeting opens at the Hotel Deauville, Miami Beach, April 11, the professional experience for the conference-goer gets off to a fast start. Marian Davis, University of Florida, has arranged a three day bus tour down the middle of the State. Leaving Jacksonville on April 8, the tour will include a visit to Frank Lloyd Wright's only completely designed campus at Florida Southern College, an afternoon to see the fabulous Ringling Art Museum in Sarasota, the international prize winning church and school architecture of Victor Lundy and

A PROFESSIONAL EXPERIENCE FOR ART EDUCATORS

Paul Rudolph, and a tour of the past glories of Mizener's Palm Beach. The cost of the three day trip is, naturally, quite small.

Pre-conference workshops have long been popular with NAEA members. William Bealmer, Director of Art Education in the Illinois' State Department of Public Instruction, has set up such interesting workshops, the attendance is expected to be larger than ever. In order that teachers may get as much conference-going into their time away from their work, the Pre-conference workshops and the main program have been condensed into one program of four and one-half days.

The Conference officially opens with a stage production, introducing the conference theme, produced in an amphitheatre in the Hotel. From then until the final session, a carefully planned sequence of features is designed to provide the kind of unique professional experiences art teachers are seeking.

Research activity has become intensified at all levels in art education in America. Recognizing this, daily research sessions have been planned. A variety of meetings, varying from big sessions to small, intimate discussion sessions, have been provided. The Dade County Art teachers have planned two kinds of tours. One series of tours will include visits to schools, outstanding architecture, museums, tropical gardens, shops of designer-craftsmen and interior designers, studios of artists and the laboratories of universities. Then, the Dade County art teachers decided they wanted to provide small, quick tours to out of the way places for three or four people at a time. These, we will call our "Wild Blue Yonder Tours", but the local art teachers are looking forward to them as a

MIAMI, 1961

means of getting to know art teachers from all parts of the United States.

Perhaps you have read poet John Ciardi's "Adventures in Language" recently in the Saturday Evening Post, or you have had the pleasure of reading his articles in the Saturday Review of Literature for which he is one of the editors. He is one of the many provocative, stimulating speakers who have agreed to discuss "ARE EDUCATION: THE QUALITY IN TEACHING".

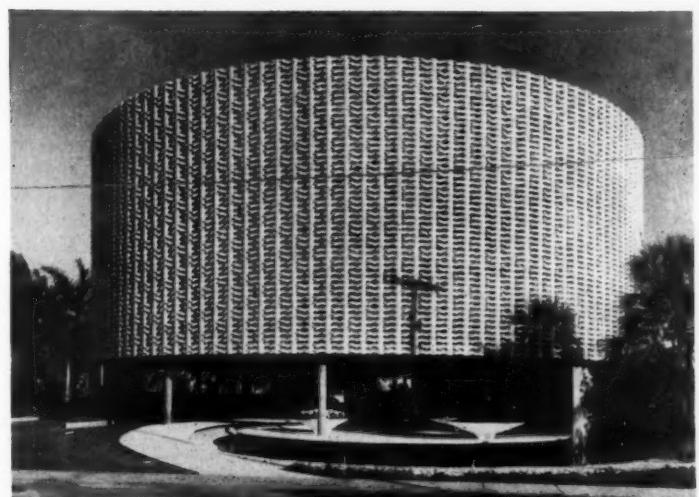
Art educators from Latin American countries have been invited to participate in the INSEA session at the Miami Beach Conference.

Travel to Miami is probably more easily accomplished than to any other city. Non-stop flights are available on most major American airlines from such cities as St. Louis, New York, Chicago, Minneapolis, and Dallas. Because Florida is a year around attraction, many inexpensive travel plans are available to travelers from any part of the United States. By train you enter Florida at Jacksonville and travel down-state via the Florida East Coast Railroad, Seaboard Airlines Railroad, or the Atlantic Coast Line Railroad. You will be surprised to learn that hotel rates at the conference Hotel and nearby hotels are the most reasonable convention goers have found in recent years.

Miami in April is but a short time away. Each month the Journal, your regional bulletins and a variety of announcements from the Planning Committee will keep you posted on new details of the Conference program. Now is the time to make your reservations. The 1961 Conference is to be a professional experience of great value to art teachers.



Joe and Emily Lowe Art Gallery, Coral Gables, Fla.
Univ. of Miami Photo



Rudi Rada Photo



VIZCAYNE—Dade County Art Museum, Miami, Fla.

prove, to disprove, and otherwise to check on the accuracy of observations; and, lastly, (8) *the ability to organize*, for use, for reference, to furnish evidence, and for whatever other purposes knowledge may serve.

These factors are in direct contrast to what, unfortunately, too many people have accepted as measures of good teaching and learning. Memorization, slavish use of the textbook, teacher domination over the minds of students, blind acceptance by students of ex-cathedra pronouncements by teachers, doing what is required and no more, glib repetition of half-truths, and careless use of facts and data without regard to pertinence—*these are the sins which have made students mere repeating machines, have fostered a spurious type of education, and have actually encouraged the anti-intellectualism with which our society is charged.* With all the power at their command, college faculties must address themselves to the cultivation of the intellect by insisting on reflective learning, and be dissatisfied with a shoddy accumulation of facts, if they would encourage true intellectual excellence.

Excellence of Values

But the excellence we have in mind is all-inclusive. It involves the whole man and not only parts of him.

The college also needs to nurture excellence in the realm of values. Traditionally, and perhaps prophetically, one of the functions of higher education has been a search for what is fundamental in life, with those ethical and moral standards which not only affirm the best traditions of the culture, but through which the evolution, the perfecting, and the achievement of the good society ultimately rests.

Intellectual excellence, devoid of ethical basis, at best, can only make man a sounding brass and tinkling cymbal. But values, as Philip Jacobs has pointed out, are not taught. Hence, the college must be both a center of instruction and a way of life. It is the *ethos* with which we surround college life that counts: devotion to truth, personal integrity, equity in human relationships, reverence for life, moral purpose, courage, and awareness of human need—these are personal qualities which transcend knowledge and rise to the lofty heights of wisdom.

At a time when rapid encroachments are occurring upon ethical values, college students and teachers may well ponder the imminent possibility that the ideals, the hopes, and the very destiny of Western culture may be destroyed. If that be the case, it will be at the hands of a barbarian that exalts the byproducts of intellectual power while it enslaves body, mind and soul. Science, and the method of science must play a more decisive and more constructive role by insisting upon a rigorous scrutiny of all forces, all claims,

and all ideologies, including educational dogmatism, which may seek exclusive dominion over the minds of men. The surest safeguard of our ultimate survival as a free people is vigilance on the part of the academic community that opportunity for inquiry in the sphere of values is neither omitted nor minimized, but rather encouraged.

Moral commitment on the part of those who teach and those who learn is an imperative we cannot dodge.

Excellence of the Spirit

Not long ago, Dr. Edward Elton made a very significant statement which points up the dire necessity of cultivating the life of the spirit. He said: "*I/ America is to lead in this desperate hour of history, she must become a great bastion of spiritual power.*" To be explicit, let it be said that spiritual insight is not to be confused with narrow denominationalism, and that excellence in this sphere, as in intellectual power, is developed in the process of self-education if deliberately, and with dedication, we give to it the nurture, and the atmosphere it properly deserves.

As a nation, we have a unique history. It is unique in that it was founded and reared on strong religious faith; unique in that it has developed "under God" and in that it has come thus far in a continuing belief in free men. The high spot of our history are a biographical compendium of the spiritual beliefs and the personal philosophies of the architects of the Republic, the men and women who reared her structure and finally adorned her in the present splendor.

But, somehow, our bent as a people, our special gifts, our boundless energy, and our seemingly interminable resources, have brought us unsurpassed material successes. These in turn have blurred the vision and have obscured the clarity of our true ends. So much so that Europe, Asia, awakening Africa, and even our neighbors, north and south, have in the past and continue to identify the triumphs of our material values with the American way of life. Object as we may to such a view, it remains for us to disprove it.

The college, involving as it does, men and women who are or will be the leaven of the social mass, must provide, in a variety of ways, avenues for a profound realization of deep spiritual realities. Only then, will the college have made a tangible contribution to the bastion of spiritual power.

Aesthetic Sensitivity.

Finally, with Ordway Tead, I am compelled to point out a serious void in American life and education—a lack of foundation upon which to build aesthetic consciousness and judgement. To be ignorant of, as well as insensitive to, the meaning of the Acropolis or the Taj Mahal; the Sistine Ceilings, Ryder, or

Picasso; to be insensitive to Brahms or Gershwin; to Milton or Dylan Thomas, and to say blandly, "Well, I know what I like in art" is to admit aesthetic illiteracy. The liberally educated person must sense the close relationship between art and ideas, as these have played and continue to play an integrated role in our culture as well as in the cultures of other civilizations. Moreover, aesthetic judgment, and the proper discrimination of art, as they impinge through design on daily living, are implicit in the concept of reflective thinking. Surely they have a legitimate place in the curriculum of a contemporary college.

Let me summarize the goals and challenges we have proposed for the years ahead:

A college, whether private, public, or church-related, has a distinctive function to perform in our society. We say distinctive in that the college can no longer be a mere purveyor of information and be content with that. The fullness of the role may be achieved only by a sense of mission to educate men and women of clear purposes, dedicated to learning, committed to life, and possessing a will to achieve only their best. Furthermore, a college will fulfill its unique function only if it educates the whole man. The house of intellect, Barzun's brilliant argument notwithstanding, must have many mansions: mansions for the mind, mansions for the spirit, mansions for ethical values, and mansions for the nurturing of aesthetic judgment.

How do we propose to achieve this Promethean task in behalf of Kutztown? In answer, we can only recur to Pavlov's injunction: together, faculty, students and administration, we shall proceed on the basis of gradualness and with modesty, but with all the passion our hearts command.

THE VISUAL ARTS TO-DAY

The visual arts in America today are examined and explained by a group of authorities—historians, artists, social scientists—in the current issue of *DAEDALUS*.

Gyorgy Kepes, internationally known painter and author, has edited the journal issue, and has assembled a distinguished battery of contributors, including Jean Arp, Stuart Davis, Boris Kaufman, Oskar Kokoschka, Le Corbusier, Margaret Mead, Paul Rand, Edward Steichen, Saul Steinberg, and Paul Weiss.

Over a score of artists' personal "statements" are published, along with illustrations of their works.

DAEDALUS is the journal of the American Academy of Arts and Sciences, and is published quarterly by the Academy and Wesleyan University Press, 356 Washington Street, Middletown, Connecticut.

**Famous Harco
"LIFT-LOK"
Chairs and Stools**



Waive, Write or Call for
FREE
30 day trial
and details

Over 25 styles and sizes of chairs and stools available. Equipped with the famous "Lift-Lok" mechanism.

MATCHING CHAIRS AND STOOLS FOR ALL HARCO EQUIPMENT

The all NEW exclusive "Lift-Lok" adjustment automatically adjusts the seat for persons of all heights. From its lowest position to the desired height simply lift up seat and seat will automatically lock.

SIMPLE - INSTANT - POSITIVE

"LIFT-LOK" Patent Pending
Searched By U.S.P.T.O.

Over 25 models of completely adjustable chairs and stools. Full 3rd height adjustment.

Write for Free Catalog and Price List
FULL 12 YEAR GUARANTEE ON ALL HARCO CHAIRS AND STOOLS

GARRETT TUBULAR PRODUCTS, INC.
P.O. BOX 237 DEPT. AE GARRETT INDIANA

PICK PRANG!

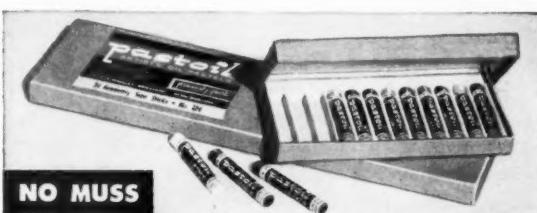
CHALKS · WATER COLORS · CRAYONS · TEXTILE CRAFTS

Creative wise - Budget wise



CALL YOUR PRANG MAN TODAY

THE AMERICAN CRAYON COMPANY SANDUSKY, OHIO NEW YORK



**NO MUSS
NO FUSS
NO RUB-OFF**

A remarkable new art medium, combining the brilliance and convenience of PASTELS with the depth and solidity of OIL COLORS

IDEAL FOR SCHOOLS
Easy to handle,
low in cost.
5 sizes of sets,
from 60¢ to \$3.50



Use like pastels but with great freedom in individual methods of handling. Yield light, delicate effects or bold, heavy masses of brilliant color. Work easily, blend beautifully. Sticks are non-brittle, do not dust or chalk, need no fixative. Completely non-toxic.

INTRODUCTORY OFFER:

Send this coupon with your name and address and 25¢ in coin for the regular 60¢ PASTOIL SET No. 112, containing 12 Pastoils in 12 colors.

PERMANENT PIGMENTS, INC.
2700 HIGHLAND AVENUE, CINCINNATI 12, OHIO

NEWS in education

Teach Math as Logic, English as Art Says New Book on Learning

If arithmetic were taught as an exercise in logic instead of as a series of concrete facts to be memorized, students might be expected to understand it better. And if English, which has a very illogical system of grammar, were taught as an art, instead of according to such "rules" of grammar as there are, students might do better in that, too.

These conclusions are offered by Dr. Thomas Gladwin, anthropologist for the National Institute of Mental Health, in a new publication, *Freeing Capacity to Learn*, published by the Association for Supervision and Curriculum Development, a department of the National Education Association.

The student learns grammar most commonly in the form of sentence diagramming, with emphasis on parts of speech. But linguists know, Dr. Gladwin writes, that speakers of any language can immediately spot incorrect usage and correct it, without reference to any formal rules. He concludes that the teaching of grammar, because the system of its logic is "singularly unscientific and artificial," should be eliminated as lacking in utility and perhaps even harmful.

Arithmetic, however, which has its precise system of logic, is taught in elementary school, Gladwin writes, in a paradoxically concrete fashion. The abstract concept of number has to be mastered at first, but it is largely taken for granted.

"Examples are given in the form of paradigms that the child is encouraged to memorize," he continues. "Each term in the paradigm is given a label.

"I found it most difficult to keep straight these identifying terms, which in my experience are never used outside of school. I remember 'subtrahend,' and later the welter of labels attached to the operations dealing with discount, commission, and profit and loss."

A set of examples so memorized, Dr. Gladwin suggests, is readily forgotten, but an understanding of basic mathematical principles and their application would serve the student better, and be more easily retained.

Dr. Gladwin is one of seven contributors to the book which is based on papers presented at a recent curriculum institute. Other contributors include Gordon N. Mackenzie, Teachers College, Columbia University; Dorothy Lee, Merrill-Palmer School, Detroit, Mich.; Paul H. Bowman, Quincy Youth Development Project, Quincy, Ill.; Miriam L. Goldberg, Horace Mann-Lincoln Institute of School Experimentation, Columbia University, New York City.

Actress Donna Reed Helps Form National TV Committee for American Education Week

Television actress Donna Reed will serve as consultant to the National Education Association in the formation of a Television Committee for American Education Week (November 6-12), according to an announcement by NEA President W. W. Eshelman.

"We are delighted that Miss Reed has accepted our invitation to help in setting up this committee," Dr. Eshelman said. "Her weekly program on the ABC Television Network has repeatedly indicated her awareness of the needs of children and teachers, who are presented to the public in an intelligent and sympathetic light."

Dr. Eshelman noted that American Education Week, which is sponsored not only by the NEA but also by the American Legion, the U. S. Office of Education and the National Congress of Parents and Teachers, has as its continuing purpose to encourage parents and citizens to visit their schools. The theme selected by sponsors for the 1960 observation is "Strengthen Schools for the 60's."

The Television Committee for American Education Week, Dr. Eshelman added, will consist of performers, producers, writers and advertisers involved in programs with family themes. In various ways they will be asked to promote the theme of the Week.

Off the television lot Donna Reed is one of Hollywood's busiest homemakers. She has been married for 15 years to Tony Owen, who produces Donna's TV series, and they have four children. Penny Jane, 13, Tony Jr., 12, and Timothy, 9, all attend the Hawthorne public school in Beverly Hills, where Donna is an active member of the PTA. The youngest child, Mary, just celebrated her second birthday.

Donna's lively pair of television children are Paul Petersen, who plays Jeff, and Shelley Fabares, who is daughter Mary.

Exploratory Summer Workshop Set for Young Indian Artists

What type of formal training in art will benefit the young Indian with artistic talent?

In an effort to answer this puzzling question, the Rockefeller Foundation has given the University of Arizona a \$93,100 grant to support a four-year project which has as its objective the establishment of facilities for training Indian artists.

The study is the outgrowth of the university's long continued interest in Indian arts and crafts. It will

attempt to find proper ways of guiding the budding artistic talent of younger Indians into productive patterns of action that will benefit Indian art in the Southwest.

The four-year program will be inaugurated with a six-week workshop for young Indian artists at the University of Arizona, from June 6 to July 16, according to Dean Sidney W. Little of the UA College of Fine Arts, who will serve as coordinator of the project during its first year.

Dean Little said that the keynote of the entire project was summed up by Lloyd Kiva, successful Cherokee Indian craftsman of Scottsdale, Ariz., at a conference on Indian Arts and crafts of the Southwest, held at the University of Arizona on March 20-21, 1959. Kiva said, "The future of Indian art lies in the future, not in the past—let's stop looking backward for our standards of Indian art production."

The University of Arizona Indian Art Committee came out of the 1959 conference inspired by Kiva's insight into the problem and began immediate action to translate the conference recommendations into a concrete program at the U of A. The committee is made up of UA faculty members Dr. Emil W. Haury and Clara Lee Tanner of the anthropology department, Dean Little and Andreas E. Andersen of the Fine Arts College, Robert M. Church of the UA Art Gallery, and Dr. David L. Patrick, vice president for academic affairs and coordinator of research at the University.

Twenty to twenty-four Indian artists of approximate college age (17 to 25 years) will be brought to the university for this summer's intensive six-week workshop experience and will be housed on campus in Pima Hall with all expenses paid. They will attend classes on subjects related to art and archaeology. They will receive a strong course in the elements of design as they relate to specific problems of the Indian artist. Substantial studio work will be provided in all of the creative areas of painting, sculpture, ceramics, and metal work, and other craft media. Attention will also be given to the principles and problems of marketing.

Starting with Lloyd Kiva and Professor Andersen as co-directors of the project, dual instruction will be carried out throughout the entire program by Indian and non-Indian personnel brought to the campus for this purpose. Similar instruction methods will predominate in the studio portion of the workshop, using contemporary machine and hand tools where they are applicable. All work will be conducted in the well-equipped studios of the UA College of Fine Arts' department of art.

This summer's workshop will be opened with an exhibit of the best traditional examples of Indian art

FREE!

**WHOLESALE CATALOG
FINEST ART MATERIALS**

40% - 53% OFF

Finest Canvas, Oil
Colors, Brushes, etc.

FREE: 2 authoritative illustr. booklets. Ralph Mayer "The Modern Manufacture of Artists' Colors" and "On Artists' Canvas." Free Canvas and drawing paper samples. ACT TODAY!

UTRECHT LINENS, 119 W. 57, N. Y. 19

Mfrs. & Distributors

Plaza 7-1143

subscribe to

SCHOOL ARTS

**NAEA
SUPPORTING
MEMBER**

a magazine for art educators to
help them in creative teaching
10 issues — six dollars

PRINTERS BUILDING • WORCESTER 8 MASSACHUSETTS

PRATT INSTITUTE THE ART SCHOOL

B.S. in Art Teacher Education, B.F.A. in Advertising Design, Graphic Arts & Illustration, and Interior Design. B. of Ind. Design, M.S. in Art Education and Master of Ind. Design.

Director of Admissions, Brooklyn 5, N. Y.

N E A IS YOUR VOICE

IT SPEAKS TO THE PUBLIC THRU ...

- NEWS RELEASES
- PRESS CONFERENCES
- REPORTS AND PROGRAMS
- FILMS AND TV SPOTS
- AMERICAN EDUCATION WEEK

A STRONG VOICE FOR A GREAT CAUSE



MILTON BRADLEY CO.

Proven Aids to Rich Achievement
in ART EDUCATION

CRAYRITE Crayons

Poster Colors

Water Colors

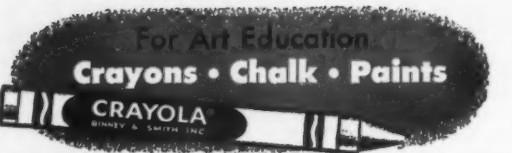
School Art and Library Furniture

TRUTONE Crayons

Finger Paint

Modeling Clay

Springfield, Mass. Chicago New York San Francisco



BINNEY & SMITH INC. New York, N.Y.

NEW YORK-PHOENIX SCHOOL OF DESIGN

Thorough training for careers in Advertising Design •
Fashion Illustration • Magazine and Book Illustration
• Fine Arts • Textile Design • Airbrush

Day, evening. Est. 1892. Fall, Midyear and Summer Terms. Successful placements. Distinguished Alumni. Vet. Appr. Request Catalog N.

160 Lexington Ave., N.Y. 16

MU 5-2973

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS PAINTING • SCULPTURE

For catalog write: Broad & Cherry, Philadelphia 2, Pa.



THE MAGAZINE OF CREATIVE ART

337 So. High
Columbus 15, Ohio
DESIGN MAGAZINE

Any way you look at it, Design Magazine is meant for the art educator and imaginative craftsman! America's first art magazine now enters its 60th year of leading the way to creativity.

PAINTING . DRAWING . HAND-CRAFTS . GRAPHICS . AND THE APPLIED ARTS

Projects at every teaching level

*\$4.50 one year

*Special rate to NAEA members
\$4 for one year when payment accompanies your subscription order.

brought to the U of A from many points in the U.S. including Denver, New York, and Seattle. This is being done to give the young Indian participants an opportunity to study some of the background of Indian art. The project's first workshop will close with a critique of all work produced during the six-week period. Selected participants from the 1959 Indian arts conference will attend the critique for evaluation of workshop results.

To select young Indians for the summer workshop, a special nominating committee of fifty people has been formed. It includes Indian educators, traders, museum personnel, adult Indian artists and craftsmen, anthropologists, tribal officials, and persons of similar caliber throughout the southwest Indian region. Every effort is being made to assure adequate coverage of the area, including Sonora, Mexico, for all potential young Indian talent. Those invited will represent a carefully selected sampling of younger Indian talent in the arts and crafts. Nominees are being screened and selected by the University Committee on Indian Art.

Indian and non-Indian teaching personnel selected for the first summer workshop will include Lloyd Kiva and Charles Loloma of Scottsdale, Arizona, Ruth Brown, Tucson weaver, and UA faculty members Clara Lee Tanner, Andrew W. Rush, and Maurice Grossman. Indian members will function as project consultants as well as teachers. Other faculty appointments will be made later.

During the period of the 1960 exploratory summer workshop, the University expects to gain reasonably definite information on the question of whether talented young Indians benefit more from association solely with traditional concepts and techniques, or from a combination of indigenous influence and association with recognized methods of non-Indian art training.

Specific unknowns to be studied for answers are the young Indian artist's capabilities to adapt to the creative academic situation he will be subjected to in the UA studio, and what effect the setting will have on the quality and quantity of his creativity.

It is quite possible that Lloyd Kiva, speaking from personal experience, gave the 1959 Conference on Indian Arts and Crafts many of the answers to these questions in his address when he said:

"Let's try to find challenging opportunities for the young Indian mind. Let's be more concerned with the evolution of artists rather than of art products. Let's see that the young Indian realizes the values of his great and wonderful traditions as a springboard for his own personal creative ideas. Indian art of the future will be in new forms, produced in new media and with new technological methods. The end result will be as Indian as the Indian."

NEA Sees No Change

In Teacher Shortage

June this year will bring, along with the roses, an increase of 8.3 per cent in the number of college graduates qualified to teach, but rising school enrollments indicate that there will be no diminution of the national shortage of 135,000 qualified teachers.

These conclusions are from the National Education Association's 13th annual report, *Teacher Supply and Demand in Public Schools, 1960*, recently made public.

The NEA survey indicates that 129,295 of the June college graduates will be eligible to teach, but only about 73 per cent, or 95,000, will actually enter on teaching careers.

School districts which offer the most attractive teaching careers, said Ray C. Maul, associate research director for NEA in charge of the survey, will draw most of their new teachers from the group of teachers of demonstrated ability in the less favored school districts. Less favored, but still above average districts, Maul said, will draw more heavily from the new group of inexperienced but well prepared college graduates. But many districts will be forced to rely on candidates who were not considered favorably elsewhere, some of whom will not be able to meet the regular requirements for certificated teachers.

As has been the case in recent years, in the new crop of prospective teachers, those who prepared to teach in high schools (80,465) far outnumber those prepared for elementary school service (48,830). This creates an imbalance in the supply because there are 8 teaching positions in elementary schools for every 5 in high schools.

Men comprise 38.3 per cent of the incoming group of teachers, reflecting, in part, the greater number who have prepared for high school teaching careers. In the existing corps of teachers 27.6 per cent are men.

The overall increase in prospective high-school teachers (1960 against 1959) is 12.4 per cent. An encouraging feature of these figures is that far greater percentages of increases are noted in the fields where the shortage of qualified teachers has been most urgent. The increase for science teachers is 26.4 per cent; for foreign language teachers, 21.1 per cent; for mathematics teachers, 31.9 per cent. Increases above average were noted also in English and commerce.

The report estimates that 3 of every 4 of the 837,000 elementary school teachers now in service have college degrees, a marked advance from the 49.1 per cent which was indicated in the first study, covering the 1948-49 school year. In the high schools, one third of the teaching corps hold master degrees, or better.

HARCO ART AND DRAFTING TABLES

6 styles of drawing tables available, with from 1 to 2 drawers, and bulletin boards, or adjustable height tables with board or paper storage, as shown above. Either plastic or solid maple tops are available.
Write for Free Catalog and Price List.

Over 25 styles and sizes available. Equipped with the famous "Lift-Lok" mechanism.

AC-460 AC-100 C1624

GARRETT TUBULAR PRODUCTS, INC.
P. O. BOX 237 DEPT. AE GARRETT, INDIANA

CLEVELAND INSTITUTE OF ART

PROFESSIONAL TRAINING

Painting	Fashion
Sculpture	Ceramics
Graphics	Weaving
Industrial Design	Textile Design
Interior Design	Silversmithing
Advertising	Enameling
Illustration	Teacher Training

DIPLOMAS - DEGREES - SCHOLARSHIPS - CATALOG ON REQUEST
Write: Director of Admissions, 11141 East Boulevard, Cleveland 6, Ohio

FREE CATALOG

Enamel Powder, Paasche Spray Equipment, Dremel Power Tools, L & L Kilns, Tiles of Enameled Steel, Findings and Chain, Hotpak Kilns, Glass Ice Colors, Enameling Accessories.

NEW for Enamelters, Ceramists, Glass Decorators!
Select your needs at leisure from our new, fully-illustrated catalog. We offer a full line . . . a single source . . . low prices . . . fast shipment. Mail coupon today for your Free Catalog!

Thomas C. Thompson Co. Dept. AE

1539 Deerfield Road Highland Park, Illinois

Please rush your FREE CATALOG of enamels and enameling supplies.

NAME

ADDRESS

CITY ZONE STATE

PHILADELPHIA MUSEUM COLLEGE OF ART

Modern Career College for Today's Artists, Designers and Art Teachers • Coeducational • Accredited 4-year Degree • Summer Workshops for Advanced Training. A complimentary copy of "Your Career in Art" is yours. Write for it today:



PMCA Dept. B, Broad & Pine Sts., Phila. 2, Pa.

The Artist PUBLISHED MONTHLY
SIXTY CENTS

The Only Art Magazine Giving Instruction in All Branches of Art

A Specimen Copy Will Be Sent FREE to Teachers Upon Request.

Subscription \$6.00 Per Year

Special Group Rates to Teachers and Students

THE ARTIST PUBLISHING COMPANY
306 West 11th St., New York 14

MARYLAND
Professional training in all areas of Art and Art Education. Rinehart School of Sculpture. BFA, MFA, and Diploma. Established 1826. Write: Registrar, 1300 West Mt. Royal Ave., Baltimore 17, Md.

INSTITUTE

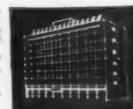
Handweaver & Craftsman

1 yr \$4 2 yrs \$7.50 3 yrs \$10 5 yrs \$15

Handweaver & Craftsman

246 FIFTH AVE., NEW YORK 1

OREGON 9-2748



MOORE Institute of ART

Fully Accredited College of Art for Women

Distinguished professional faculty. 4-year courses lead to B.S., B.F.A. Advertising Art, Art Education, Illustration, Fashion, Interior & Textile Design; Fashion Illustration, Painting. New campus, residence hall. 116th year. Write for catalog.

1920 Race Street, Philadelphia 3, Pennsylvania

NAEA SUMMER MEETING

Garden Room East — Statler-Hilton Hotel
Los Angeles, California

WEDNESDAY, JUNE 29, 1960

Ruth E. Halvorsen, Naomi Dietz, Co-chairmen

1:00 General Session.

CHARLES M. ROBERTSON, Presiding
President, National Art Education Assoc.

"New Practices for Professional Growth"

Panel Discussion: EDITH HENRY, Chairman
Associate Professor
Long Beach State College

3:30 Workshop.

Bulletin Board Design
DR. JACK STOOPS, Demonstrator
Associate Professor of Art Education
University of California, Los Angeles

Visit the Children's Art Exhibit in the Balcony Lounge of the Statler-Hilton Hotel during the Convention. This has been arranged by Youldon Howell, Art Director of the Pasadena Public Schools.

See the Los Angeles County Museum's excellent exhibits and materials. Lunch may be had here without advance reservations.

ADVERTISERS INDEX

American Art Clay	3rd Cover
American Crayon Co.	17
Artist Magazine	22
Artist Jr. Magazine	3rd Cover
Binney & Smith Co.	20
Brown Bros., Arthur	3rd Cover
Chouinard Art Institute	3rd Cover
Cleveland Institute	21
Design Magazine	20
Garrett-Tubular Products	17-21
Handweaver Magazine	22
Maryland Institute	22
Milton Bradley	19
Moore Institute	22
New York-Phoenix School of Design ..	20
Pastoil-Permanent Pigments	17
Pennsylvania Academy Fine Arts	20
Philadelphia Museum College of Art	22
Pratt Institute	19
School Arts Magazine	19
T. C. Thompson, Inc.	21
Utrecht Linens	19

The editorial board of

Artist Jr.

acknowledges with thanks

the enthusiastic response

of Art teachers all over the country

who are using this magazine in their
classrooms and who are sending us their

welcome ideas for future issues

Artist Jr. is the Art Appreciation magazine for classroom use, grades 4 through 9, that features full-color reproductions of famous paintings, exciting stories from the world of Art, recommended outside reading and interesting class projects. Published October, December, February, April. Group subscriptions (5 or more) 90¢ per student per year. (Minimum classroom order \$4.50.)

Send order or write for free samples to

ARTIST JR.

DEPT. AE, 1346 CHAPEL ST., NEW HAVEN 11, CONN.

CHOUINARD

A R T I N S T I T U T E

Six-week summer session offers concentrated study with one master teacher in color and design, painting, ceramics, introduction to drawing, advanced drawing and composition, illustration. Session begins June 20. VA approved. Founded in 1921. Non-profit.

For summer bulletin or '60-'61 catalogue:
Dept. A, 743 S. Grand View Street, Los Angeles 57, Calif.

An ENCYCLOPEDIA of ARTISTS MATERIALS

Write for your free copy of this
208-page catalogue that makes
available everywhere the huge stock
and variety of America's largest art
supply distributor.



ARTHUR BROWN & BRO. INC.
2 W. 46 STREET, NEW YORK 36, N. Y.

AMACO

has everything for the ceramic craftsman: KILNS
FOR POTTERY AND METAL ENAMELING • POTTERS' WHEELS
CLAYS • GLAZES • DECORATING COLORS • METAL ENAMELS

free catalog on request

Vase—Cecil G. Shrown, Jr.

AMERICAN ART CLAY COMPANY • INDIANAPOLIS 24, INDIANA

NABA SUPPORTING MEMBER

Los Angeles Public Library
Serials Division
630 W. 5th St.
Los Angeles 13, Calif.

NAEA SUPPORTING MEMBERS 1960

AMERICAN ART CLAY CO.
Indianapolis, Indiana

AMERICAN CRAYON COMPANY
Sandusky, Ohio

BINNEY & SMITH CO.
New York, New York

BRODHEAD-GARRET CO.
Cleveland 5, Ohio

CRAFTINT MANUFACTURING CO.
Cleveland 10, Ohio

E. H. SHELDON EQUIPMENT CO.
Muskegon, Michigan

HAMILTON MANUFACTURING CO.
Two Rivers, Wisconsin

J. L. HAMMETT CO.
Union, New Jersey

HIGGINS INK CO.
Brooklyn 15, New York

MILTON BRADLEY COMPANY
Springfield, Massachusetts

NUMEDIA COMPANY
Paribault, Minnesota

PERMANENT PIGMENTS
Cincinnati 12, Ohio

SANFORD INK COMPANY
Bellewood, Illinois

SCHOOL ARTS MAGAZINE
Worcester, Massachusetts

TECHNICAL FURNITURE INC.
Statesville, North Carolina

